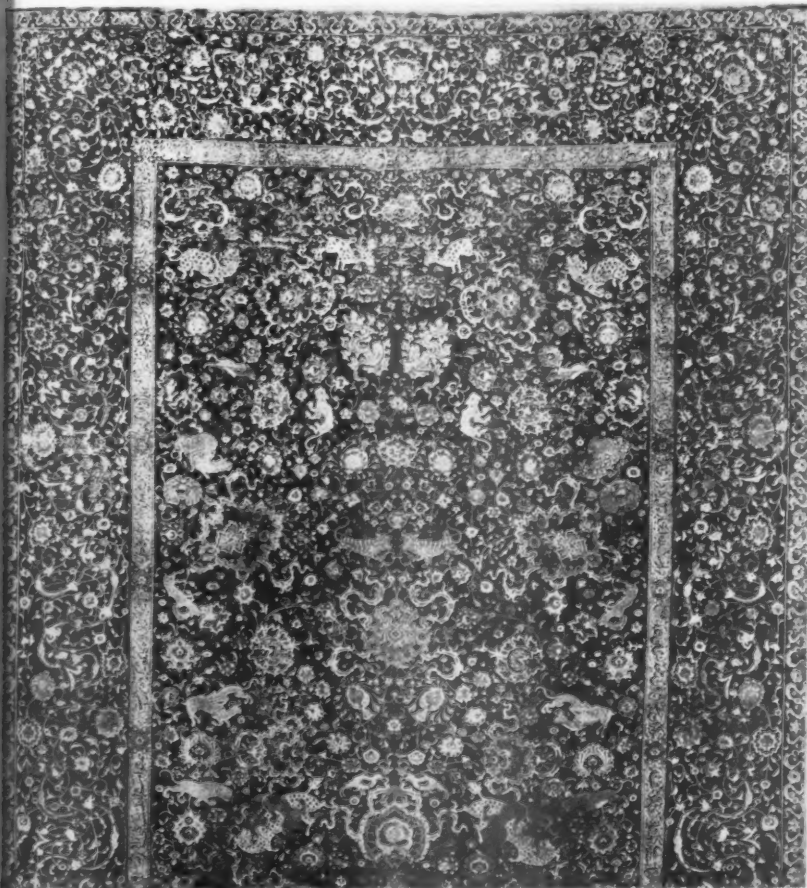


BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
MAY NINETEEN THIRTY · ONE



"THE EMPEROR'S CARPET," PERSIAN, MIDDLE SIXTEENTH CENTURY, NOW ON EXHIBITION IN
GALLERY H6, ON LOAN FROM MRS. EDITH ROCKEFELLER MCCORMICK

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THE EMPEROR'S CARPET

THIS carpet is certainly not only one of the greatest carpets in existence, but one of the greatest achievements in the early history of decorative arts. It was woven somewhere about the middle of the sixteenth century on some one of the various court looms that were working for Shah Tahmasp, who was a sort of Persian Louis XIV both in the length and splendor of his reign. Just where the carpet was woven it is entirely impossible to say. The use of the word "Isfahan" as a designation is quite unjustifiable. Isfahan was not at the time this rug was woven, nor later, a great centre of weaving, neither was it ever the capital of the country. We do not know that Shah Tahmasp even had a residence there. The probabilities favor eastern Persia, either the vicinity of Herat or in Khorassan, as the place of origin. The institutes of Akbar mention the importation of carpets from Sabzewar in Khorassan, and the carpets apparently referred to in these various Indian documents are wrongly called Isfahans, with their wide green borders and their fields of glowing claret red, which have some connection with this piece. The so-called Isfahan rugs, of which there are perhaps two thousand in America, some very fine, most of them weak and shabby, were all derived from carpets of this type, and in this piece we see the ancestor and model of them all. It is, of course, quite within the possibilities that the rug was woven at Kashan or Natanz, where there were court looms, following the general type of designs that almost certainly originated in Eastern Persia.

Technically, both in design and in weave, the carpet is a masterpiece. Like the finest of the court carpets it is on a silk warp and weft and has over four hundred knots to the square inch. The wool is the finest, evidently specially selected wool, probably breast wool from lambs. It is so lustrous that it is hardly distinguishable from silk, and many critics believe that wool is a more appropriate medium than silk for great carpets. The dyes likewise represent the highest achievement of the dyer's art.

The lustrous and glowing emerald green of the border is perfectly balanced by the complementary equally lustrous crimson of the field. The main border and inner field are separated by a string of cartouches in a clear, brilliant gold, carrying verses from some unidentified Persian poet.

The patterning of the carpet itself is as complicated and as perfectly designed as a symphony. The first impression is one of most unfathomable intricacy. Vines swing in great colliding spirals enriched with huge leaves and blossoms, interwoven with patterns of smaller tendrils moving with a lighter and more vivacious rhythm. In and out among the great floral forms are seen powerfully drawn animals, some ranging free and others locked in furious combat. These animal delineations show a superb mastery of expressive silhouette. A great golden lion fells a huge mythical beast with startling ferocity. Other animals, real and mythical, dash about in liveliest animation.

The pattern for the carpet was without doubt drawn by one of the special designers or illuminators in the employ of the court. No such design could have been created except by some highly trained and gifted person. Months of careful planning must have been needed before the weaving was begun, and indeed much more than time and industry were requisite, for this composition shows the work of a creative imagination of the highest order.

Needless to say, the carpet is excessively rare. Saving for its own pendant still in the possession of the Austrian nation, no whole carpet of this type exists anywhere.

The cartoon itself was re-woven a number of times. There is another very much damaged piece in the Austrian collection of the same type. Various fragments exist, both in Vienna and in Paris, showing parts of the same field, with different borders. In America Mr. George Hewitt Myers owns a later rendition of the same cartoon but on a smaller scale and with the outer borders missing.

It is perhaps too early to give to this carpet its final rank among the great car-

pets that are still in existence. The standards for judging carpet designs are not yet so completely disciplined and informed as are, for example, the standards of judgment for Greek sculpture and architecture, or European painting of the great periods. Our estimations of the aesthetic value of great carpets are slowly changing under the pressure of time and fuller experience, but that this carpet will always be ranked among the first ten is a conservative statement.

No qualified student would want to try to indicate the exact order in which the existing carpets are to be ranked, but it is an agreeable and useful undertaking to try to select from the fifty or sixty great carpets still existing, the supreme examples.

For the sake of limiting and simplifying the problem only Persian carpets are considered in the following list, which comes pretty near to the consensus of opinion among experts today. Each expert, of course, would no doubt make some modifications in the list, but it is probable that there would be a substantial agreement that the following pieces are the greatest examples of the art of carpet weaving. (The order is not to be taken too seriously.)

First, there is the great hunting carpet in the Austrian state collection, and its near mate belonging to Baron Maurice de Rothschild of Paris. Second, the famous Ardabil carpet in the Victoria and Albert Museum, of which there is a pendant somewhat damaged and reduced in America, belonging to Sir Joseph Duveen.

Some authorities, like Dr. von Bode, of Berlin, would place even ahead of the Ardabil carpet and the Austrian hunting carpet, a magnificent animal rug in red and dark blue, which is in the Victoria and Albert Museum. This rug has not been publicly exploited and has not the fame of the Ardabil carpet and the Austrian hunting carpet, but when carefully examined, it does seem unsurpassable.

Fourth, there is the great hunting carpet at Milan, which recently came into the possession of the nation from the collection of the late Queen-Mother of Italy. This carpet, which is as yet practically unknown, has been published in an article in the Italian art magazine, *Dedalo*.

Many people would probably rank the Emperor's carpet and its mate in the Austrian museum as the fifth carpet in artistic value and importance.

Rivals for such a rank would be found in the tree carpet belonging to Mrs. C. F. Williams, now on exhibition at the Metropolitan Museum, New York, which some textile experts feel exhibits an exalted quality of inspiration that might even entitle it to be ranked first.

There is in the possession of Mr. Clarence H. Mackay a great medallion and animal carpet, the mate of which is one of the chief treasures of the Kaiser Friedrich Museum. In Rosenborg Castle in Denmark is another medallion carpet, with hunting scenes, of remarkable quality.

A huge carpet in the possession of Countess Gallas in Vienna must surely be counted among the first eight, while the rugs ranking for the positions of ninth and tenth would probably be given, by most people, to an animal carpet in the Poldi Pezzoli Museum in Milan, and an animal and tree carpet in the possession of Prince Schwarzenberg in Vienna, with the grand vase carpet belonging to Mrs. Edith Rockefeller McCormick of Chicago, also in the Art Institute, and the Vase Carpet in the Kunstgewerbe-Museum in Berlin as strong rivals.

ARTHUR UPHAM POPE

NOTE: *The foregoing description of The Emperor's Carpet, written by Arthur Upham Pope, Advisory Curator of Muhammadan Art in the Art Institute of Chicago, was first printed in the Art News for May 14th, 1927, and later appeared in The Emperor's Carpet and Two Others, Lond., n.d., 12-14.*

ADDITIONS TO THE LAUTREC COLLECTION



"THE ENGLISHMAN AT THE MOULIN-ROUGE,"
COLOR PRINT BY TOULOUSE-LAUTREC, GIFT OF
THE PRINT AND DRAWING CLUB

THE recent loan exhibition of works by Toulouse-Lautrec has had the favorable result of stimulating interest in the Art Institute collection of Lautrec's prints. Visitors to the exhibition remembering the extensive group of lithographs lent by Carter H. Harrison will be gratified to know that Mr. Harrison has presented the entire forty to the Print Department, and that twenty more examples have been purchased by the Print and Drawing Club. These additions, along with the spirited "Caudieux," (D. 35)¹ which is the gift of Horace M. Swope, greatly enlarge the Lautrec collection, begun in 1927 by Charles F. Glorie, and now numbering 163 items. Indeed, it is not too much to say that Lautrec is represented more fully in the Art Institute of Chicago than in most museums and that our own survey ranks

with the great collections in Paris, Budapest and Bremen.

Among Mr. Harrison's gift are examples from two of the earliest series by the artist, "Les Vieilles Histoires," and "Le Café Concert," both dating from 1893. Only the year before, Lautrec had made his first lithograph, but with customary energy he seized on the new medium and was soon turning out many designs for song-covers, theatre programs and even for menu-cards and invitations. The lithographs of his first period are usually printed in a single tone of black, green or sanguine, and are poster-like in effect. About this time the artist was most deeply involved in the art of Japan and it is undoubtedly to Hokusai and Sharakku that we owe his use of a bold, accented line, and the balancing and contrasting of dark and light spots such as in the "Carnot Sick," (D. 25, I) or the unforgettable "Madame Abdala," (D. 33).

To the next year, 1894, belongs the first series of impressions of Yvette Guilbert (D. 79-95). This album, represented in Mr. Harrison's gift by copy number ninety-two, is made up of sixteen lithographs in the text, along with a decorative cover. No one whom Lautrec ever met cast quite the same spell over him as did the inimitable Yvette. "You amuse me, you inspire me," he once told the *diseuse* when she asked him why he was forever sketching her. In contrast to the striking patterns of the early lithographs, Lautrec here employs quite a different manner; throughout one is made conscious of Yvette's gaunt silhouette, but the effect is softened by an atmospheric stippling of footlight and shadow. When Lautrec came to draw another set of impressions five years later he elaborated this method to catch a number of recognizable moments in the singer's program. In fact this "English Series," as it is called from the fact that it was printed by Bliss and Sands in London, is really Yvette's whole repertoire. We see her come on the stage, we hear her sing the famous Richepin "Dans La Glu," (D. 253) as well as "Soularde," (D. 258) and "Linger Longer

¹ The initial "D" followed by the arabic numeral refers to Loys Delteil, *Le Peintre-Graveur Illustré*, Vols. X and XI, Paris 1920, while the roman numeral refers to the state as recorded by Delteil.

² Walter de Maria, with a reproduction by Brown and

Loo," (D. 259), and in each lithograph the character which she is creating is superbly rendered. When Yvette objected to Lautrec's distortion of her features, he replied, "Ma chère, I don't *detail* you. I *totalize* you." Mr. Harrison's copy is a particularly attractive printing of the famous album.²

Like many other artists of the period Lautrec championed the color print, which was still regarded in academic circles as beneath contempt. One of his most famous examples is the "Jockey," (D. 279), also represented in Mr. Harrison's group by one of the rare proofs in black. Lautrec intended to draw a series of "Courses," of which this was to be one, and while the project was never completed, the present print remains a masterpiece. In it a distinguished sense of color is fused with his magnificent draughtmanship, and the composition points the way to his final paintings with their broad decorative effects.

The outstanding gift of the Print and Drawing Club is the series of thirteen lithographs of "Actors and Actresses," (1895), an album with double plates on white and chamois paper. We find some of Lautrec's sharpest wit in these close-ups of stage-favorites, the lepidopteral mask of Bernhardt, the stylized profile of Subra. From point of rarity, the color-print "En Scène," (D. 213), ranks very high, for there are only a few examples known of this delicate plate which Lautrec printed in three tones. The Print and Drawing Club have been fortunate to secure one of Lautrec's earliest lithographs, "The Englishman at the Moulin-Rouge," (D. 12), which, when compared to the subtleties of the "Jockey," seems a little bizarre. Nevertheless, its skillful pattern of blues, greens and violets, accented by patches of black and orange, connect it with the successful posters as well as other work in oil and pastel.

It is hard to realize how great is Lautrec's achievement without seeing a number of his prints together. Merely to say that he made in less than eight years some 300



"THE JOCKEY," COLOR PRINT BY TOULOUSE-LAUTREC, GIFT OF CARTER H. HARRISON

lithographs is to underestimate the thought, the vigor, and the genius that went into them. Each one is a triumph of correlation between an eye that missed nothing and a hand that made everything it touched organic.

DANIEL CATTON RICH

SUMMER EXHIBITIONS

Among the exhibitions to be shown through the summer months in the East Wing Galleries, will be Oscar F. Mayer's Collection of Contemporary French Masters, which contains important examples by André Lhote, Georg Kars, Vergé-Sarrat and Per Krogh. At the same time the Chicago Camera Club will hold its Third International Exhibition. Continuing the custom of exhibiting work by Chicago artists the Art Institute will show, beginning July 23, paintings by the following local artists: Ivan Le Lorraine Albright, Anita Willets Burnham, Carol Lou Burnham, Davenport Griffen, Beatrice Levy, W. Vladimir Rousseff, and Frederic Tellander. Decorative arts by Edgar Miller.

²Walter S. Brewster has presented the Print Department with a reprint of these nine lithographs printed by Ernest Brown and Phillips, London, 1930, from the original stones.

THE ELEVENTH INTERNATIONAL WATER COLOR EXHIBITION

THE 1931 exhibition of water colors which opens April 30th in the East Wing Galleries promises to be one of the most stimulating, colorful and varied shows yet arranged. Coming directly after the Carnegie Foreign Section, it presents an unusual opportunity to study and evaluate works by the greatest European artists in comparison with our own achievement. As usual the exhibition includes not only water colors in the strictest sense, but pastels, gouaches, drawings, monotypes and miniatures. And though composed largely of the work of contemporaries, it also contains a few striking examples by earlier masters who seem by right of their vitality to belong side by side with living art. For instance this year, one comes upon a drawing by Bellows, a monumental still-life by Cézanne, and one of Berthe Morisor's delicately conceived studies.

The French section is unusually large and significant, not only in the catalogue of prominent names, but in the high and personal quality of its entries. A water color in France is not usually a finished or detailed affair; it is more apt to have the quick, summary quality of a sketch, the dash and charm of a first thought. The "Woman Reading," of Albert André, the group of tinted drawings by the late Jules Pascin, the "Spring Landscape" by Vergé-Sarrat, and the several examples of Dunoyer de Segonzac, show this type of water color at its best. Among the pen-drawings one may find a Picasso's mas-

terly designs, and a nude by Matisse, while Dufresne and Berthe Martinie bring to the gouache something of the full meaning and stronger forms of painting in oil. A group of semi-abstract artists includes Albert Gleizes, Juan Gris, Gromaire, Surville and Lurçat. Forain and Raoul Dufy, Georges Capon and Albert Marquet and Derain are also present.

It is interesting to observe that the informal quality is beginning to penetrate into other countries and bringing to other arts than French, a fresh, unhackneyed appeal. Germany, which is fortunate to possess a strong Gothic tradition, has been able to unite its fervent caricature and decorative principles with certain elements of post-impressionist technique. George Grosz and Otto Dix are among the outstanding expressionists; the former is represented by a series of brilliant drawings touched with color, while the latter contributes two heads which show his powerful art at its best. Emil Nolde, Erich Heckel and Otto Dill, as well as the abstractions of Fuhr, Feininger and Klee help to make the German section one of the most vital in the exhibition.

On the other hand the English seem about to have exhausted their tradition, which a hundred years ago made them the best water color painters in Europe. A certain tediousness pervades many of these exhibits lifted now and then by the sensitivity of Ethel Walker, the attractive harmonies of Russell Flint in "Wine Flowers and the Sage," or



"INTERIOR" BY ANDRÉ DUNOYER DE SEGONZAC,
AWARDED THE WATSON F. BLAIR PRIZE

the distinguished entries of Paul Nash. The Belgian group seems halfway between the French and the German in the large, delicately colored compositions of Louis Buisseret which look toward Paris, and the more vigorous work of Anto Carte and Frans Masereel. Among the important foreign artists are Per Krogh (Norway), Martin Monnickendam (Holland), Zak (Poland), Foujita (Japan) and Rivera (Mexico).

The American section, as usual, represents several tendencies. A group of younger artists are continuing the tradition begun by George Bellows of looking at American life slyly or satirically. The caricatures of William Cotton, the drawings of Alexander Brook, Peggy Bacon and Wanda Gag are a welcome relief in the self-consciousness of much of our own effort. Once again the American artist finds motifs in the scene he knows best, and the sincere expressions of such men as Burchfield, Hopper and Glenn Coleman balance the more decorative qualities of Charles Demuth, Rockwell Kent and Stuart Davis. The American landscape is portrayed as dynamic poetry by the leader of the group, John Marin, and by a number of other artists who have given their own interpretations to the country, as for instance, Henry Keller, Ward Lockwood and B. J. O. Nordfeldt. Pop Hart's water colors are more than a travel-diary; they are imbued with a romantic, deeply felt melancholy. In the realm of the rapid sketch with color, one may admire the Pinto brothers, Guy Pène du Bois and Walt Kuhn.

Among the continuers of the direct, spontaneous water color one may mention John Whorf, Joseph W. Jicha and Jean MacLane.

Every year a large group of water colors by a single artist is featured and in 1931, Max Weber is represented by a series of small gouache drawings on absorbent paper. The theme is almost always the same; a group of twisted and entwined figures or idealized heads. The great distinction of these small works (some are no larger than four by five inches) lies in their subtle and expressive color. A peculiar "drenched" blue, exquisite strokes of geranium, salmon and lavender, accented by a rhythm of lines and spots, create a series of moods, varying from deep half-Oriental sensuousness to sharp spiritual ecstasy.

The following prizes were awarded: The Watson F. Blair Prize of Six Hundred Dollars as an award to André Dunoyer de Segonzac (France) for "Interior." The Mr. and Mrs. Frank G. Logan Medal and Purchase Prize of Five Hundred Dollars to Charles Dufresne (France) for "Woman in Interior." The Watson F. Blair Purchase Prize of Four Hundred Dollars to George Grosz (Germany) for "Street in Paris." The Mr. and Mrs. Frank G. Logan Prize of Two Hundred and Fifty Dollars to Milton Avery (United States) for

"The White House." Ward Lockwood (United States) won the Third Logan Prize of One Hundred and Fifty Dollars and William Sommer (United States) was given the William H. Tuthill Purchase Prize of One Hundred Dollars.

The Exhibition closes on May 31.



"CIVIC IMPROVEMENT" BY CHARLES BURCHFIELD
INCLUDED IN THE WATER COLOR EXHIBITION

CONSIDER PICASSO

OF all the established painters in the School of Paris, Picasso alone remains a mystery. One by one the others have been explained to us: Matisse with his color-spots and semi-Persian arabesques; Derain who skillfully concocts new traditions out of old, Braque, the twentieth century Chardin. Only Picasso, the Malagan who came to Paris thirty years ago, and who for more than three decades has been the center of every important art flurry and movement, eludes the critics. They cast their nets into the sea but all they bring up is a school of little followers. The whale escapes.

Try as they will they cannot corner him. The ordinary artist is easy to classify. His "development," as it is optimistically called, takes place along well-grooved and evolutionary lines. Once grasped, an artist's "style" is not difficult to pursue, even through various "periods." But what shall we say when confronted with the bewildering variety and apparent contradictions of Picasso's work? How can one man, just fifty, have already lived so many painters' lives? Is it any wonder that professional analysts have fallen back upon such words as "enigmatic," "mysterious," and "baffling"; that they have made of Picasso a sort of super-magician who produces, casually from the depths of a silk-hat, the various movements known as "cubism," "neo-classicism," and "super-realism." On his own account Picasso has given them little help. He is that anomaly, a silent or almost silent artist.¹ By his enemies this reticence is attributed to the fact that he has nothing to say, while his friends explain it on the ground that he prefers to speak through his art alone.

The latest investigator of the "sealed works" of Picasso is his fellow countryman, Eugenio D'Ors,² and it must be said that he comes out rather better than most. In particular the introduction to his study,

dealing with "What Picasso is Not," illumines the problem by showing the artist to be more than a "fashionable" or advanced painter, more than a national (that is Spanish) painter, and far more than a necromancer. It is only when Señor D'Ors comes to the positive side of his analysis that he suddenly grows incomprehensible. In an earlier book on Goya the author set forth the theory that the form of criticism should reflect the form of the thing criticized. This method, which made "La Vie de Goya," into a baroque motion-picture, here constructs an abstraction which for most readers will be far less clear and a good deal less moving than Picasso's own art. Granted that this art is perhaps the most subtle and evasive being created in Europe, is there not still some way of surprising its secret, of discovering unity in its disparateness?

Of course it is manifestly impossible to state and prove a theory about Picasso in a few words and with recourse to only those works which Chicago knows. It may be helpful, nevertheless, to propose a certain generality and to test it with a few examples. Perhaps the key to Picasso may be found in this phrase: he is not a national, but an international painter. That is, he unites in his art two major strains of European painting, the Latin, emotional fervency which he took from Spain, and the formal, organizing and intellectual spirit which he found in France. These two contrasting elements may, it seems, be held accountable for the superficial inconsistencies in Picasso's work. He will not relinquish either one; both are parallel in his nature, and if at one time, the Romantic gets the upper hand, it is followed by a strong reaction towards the Classic. Let us take for instance the most famous painting by him in the Art Institute, the "Guitar Player," of the Birch-Bartlett Collection. Painted round 1905, it shows him deep in the so called "blue manner," when he was trying to express moods of tenderness and sorrow by employing one dominant color. Various tones of grey-blue, blue-green and

¹Doubt has been cast on the letter signed with his name which appeared first in the Russian review, *Ogoniok* in 1926 and was later reprinted in *Formes and Creative Art*.

²Pablo Picasso (Editions des Chroniques du Jour), Paris, 1930.

greenish tan create the starved, bent figure of a musician who wears the head of a Christ by Morales. Spanish asceticism and Spanish ecstasy mingle in the angular design and fine, tense draughtsmanship. Clearly here Picasso is being swayed by deep human considerations, and such considerations have already made this period the most popular with the public.

But even in the race of gaunt, beautiful dancers and clowns, and even more markedly in the happier families of the "rose" epoch which follows, the artist shows a tendency towards abstraction. In a drawing just presented to the Art Institute by Robert Allerton, this tendency unites with Picasso's interest in negro sculpture. The composition may be connected with a series of paintings of two peasant girls, done at Andorra, but even less than in the "Guitar Player" do these figures refer to nature. They exist as studies in primary form, as ovoids, cylinders and spheres. The head of the left figure, restudied in the foreground, shows the typical conventionalized mask we have come to associate with African idols, modified as always by Picasso's extreme sensibility. The quality of the line betrays the early period. Instead of being flowing, easy, calligraphic, it is jagged, careful, and touches the form at numerous

points. Nevertheless the artist has managed to convey an effect of great gravity and solidity in the design and "Les Paysannes d'Andorre" has something of the character of archaic Greek vase-painting.

We must pass briefly over the cubist phase of Picasso for, unfortunately, the Art Institute owns no abstract work by him. The nearest approach is a small water color of a seated figure painted many years after 1909, the year in which Braque and he began "inventing" their first works. Picasso arrived at cubism by way of Cézanne in a series of objective studies of still-life: carafes, bottles, compotes. Paramount at this period is his interest in organization and arrangement, for the style may be said to represent the ultimate in his classicism.

Unintelligible as much of this painting is to the layman, it will repay his study and appreciation. Picasso is clearly the master of all the cubists. Not only are his abstract designs richer and deeper in their content than those of other artists; they are practically the only examples which continue (in spite of the seeming paradox), the central tradition of European painting. For each one Picasso creates a profound and three-dimensional plan. He varies the surface with troweled, plastered, glazed effects, all



"GUITAR PLAYER," PAINTING BY PABLO PICASSO,
THE BIRCH-BARTLETT COLLECTION



"PAYSANNES D'ANDORRE." DRAWING BY PABLO PICASSO, GIFT OF ROBERT ALLERTON

of which relate to the composition. His color, which in other phases is inclined toward the conventional, here develops sharp and surprising harmonies over which he exercises remarkable control. Moreover, for such is his dual nature that he cannot stress one side of his temperament without recalling the other, these abstractions are always firmly rooted in psychological meaning. Where other cubists incline towards ornament, flat pattern and decoration, Picasso presents you with the psychological clue to his painting. The process of viewing one of his cubist pictures is something like this: you sense, first of all the emotional background of the picture, through its color and through the interrelations of the design in space; then gradually, by aid of the psychological clue, you experience the unfolding of the painting, until finally it appears, clear and concrete.

But of course completely abstract art could not hold Picasso. Having invented cubism and set to work a whole factory of little cubists to apply its principles to architecture and the minor arts, "Harlequin (to quote the title of one of his own pictures) Lays Aside his Mask" and becomes a Greek. The artist's variations on the neo-classical theme are still vivid to us from the recent Carnegie International Exhibition, where three examples were shown. Another paradox, for though the conventions are drawn from the archaic past of the great French classicists, the spirit is haunting and romantic. The earliest of the Carnegie paintings is the portrait of "Madame Picasso with a Fan," done in 1918. Here the artist has assimilated Ingres in an amazing fashion. The reserve, the distinction of Ingres' line, the minute, delicate gradation of drab color in the flesh, varied with the careful patterning of the chair cover, all point to the fact that in this work Picasso is seeking to master the technique of the early nineteenth century. For what purpose may be found in the superb second portrait of his wife, painted three years later in 1921, and not twenty years ago, as has been stated by those unfamiliar with his art. He has taken to heart the advice of Ingres: "To arrive at *la belle forme* one must model in the round and without interior details." Madame Picasso, dressed in a gown of full brick color, sits in three quarters view, her right hand in her lap, her left arm resting against the elliptical back of a chair. A cold grey light falls on her face, throat and hands, stressing the exquisite proportions and firm modeling of the head which seems to evoke Greek sculpture of the fifth century. The generous folds of the drapery, the simple profile and deep volume of the figure give the portrait its remarkable salience.

Less austere and more dramatic is another venture into the neo-classical mould, the "Woman Seated," lent by Mr. and Mrs. John Nef to the current water color exhibition. In this small gouache of black, white and grey the artist has compressed all his classical sentiment. It is as though we were suddenly given a complete summary

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of Hellenism, not in its archaeological detail, but in its exciting spirit. By Picasso's art, women in armchairs painted in a studio in the middle of Paris, assume the majesty of goddesses. They do not put on helmets and chitons; they are endowed with the imaginative grandeur of the Greek rhythm, the Greek gesture. In some of the slighter works, like the "Three Graces," also recently shown, his attitude is less brooding and more lyrical. This painting reminds one of figures on a white-ground lekythos, drawn not according to the "ethical" standard that Aristotle recommended but to the "pathetical" which he condemned.

Concerning the artist's works since the period of neo-classicism there has been further mystery and much disagreement. The intensely psychological quality of the "Seated Figure" he carried over into the super-realist phase, during which time all the familiar symbols of his art reappear, complicated by new and disconcerting forms in abstraction. While so cautious a critic as Roger Fry has said that he is able to "ratify Picasso's plastic impulses without always understanding them," one may wonder if in these compositions the artist has not mistaken his metier; whether these "tectonic hallucinations," as a writer has helpfully named them, do not belong rather to the printed page of the advanced poet or the chords of a modern sonatina. But it is a dangerous thing to pass judgment on Picasso; he has a way of confounding those who criticize him, by some new and perfectly unheard-of type of invention.

For, when the final word is said, Picasso remains a great inventor of new types of art, a fertile, imaginative mind, from which will continue to spring startling pictorial ideas. This power to explore seems to have been heightened by the two parallel strains in his character, Spanish emotionalism, and French rationalism. His impressive art derives from a basic antithesis; it is a reconciliation of irreconcilables, a union of contrary moods and ideals. It is perhaps this single quality which gives Picasso his power to move us, and makes him a symbol of the complex, dual world in which we live.

DANIEL CATTON RICH



"WOMAN SEATED," GOUACHE BY PABLO PICASSO,
LENT BY MR. AND MRS. JOHN NEF TO THE WATER
COLOR EXHIBITION

ANNOUNCEMENT

MEMBERS of the Art Institute will be interested to learn that at the last meeting of the Trustees it was voted unanimously to discontinue the Goodman Theatre Repertory Company at the close of the present season, April 26, 1931, and to announce this fact to the members and to the public. This action was taken with reluctance and only after fullest discussion and consideration.

The Trustees expressed in their resolution hearty appreciation of the results achieved by Hubert Osborne and his Company during 1930-1931. His work not only showed great improvement in the production of plays, but the financial returns over the preceding year, even during a winter of the deepest depression, were highly gratifying. The deficit for the year was underwritten by the Trustees personally. During the five-year period of operation of the Repertory Company there has been a substantial deficit each season. Even in the face of these facts the Trustees would have continued the Repertory Company had the public shown a livelier interest.

However, as the Goodman Theatre is one of the best equipped of its kind in the country and is a decided asset to the Art Institute and the city of Chicago, the Trustees propose to make use of it in the best possible manner. In the future the Dramatic School, for which the theatre was built primarily, will be continued and stressed, and it is expected that public interest in its work will be increased. With the closing of the Repertory Theatre, the students will be able to develop and experiment along their own lines, and Chicago may look forward to a number of new and important productions. Members of the Art Institute who have attended performances by the Dramatic School during the past year will realize that the quality of these plays is but little inferior to the productions of the Repertory Company.

During the ensuing year, 1931-32, the Goodman School of the Theatre will inaugurate the policy of presenting to the members of the Art Institute and to their friends a series of six stimulating and enjoyable plays. The plays will be chosen in balanced proportion from the works of the older as well as of the contemporary dramatists.

These plays will be presented by a selected group of advanced students under

the direction of the thoroughly trained and capable staff of the School. For purposes of adequate mounting and satisfactory accommodation of the audience, the performances will be given on the large stage of the Goodman Theatre.

The price of admission to these plays will be \$1.00, but Art Institute members will receive complimentary tickets—two for each performance, with the privilege of ordering additional tickets for their friends at fifty cents each.

It is estimated at this time that these performances will fall approximately on the following dates: November 1 and 2; December 8 and 9; February 9 and 10; March 1 and 2; March 29 and 30; April 26 and 27. It may be necessary to give more than two performances of each play. Fuller announcement of these facts will be made in the September *Bulletin* when definite arrangements are completed.

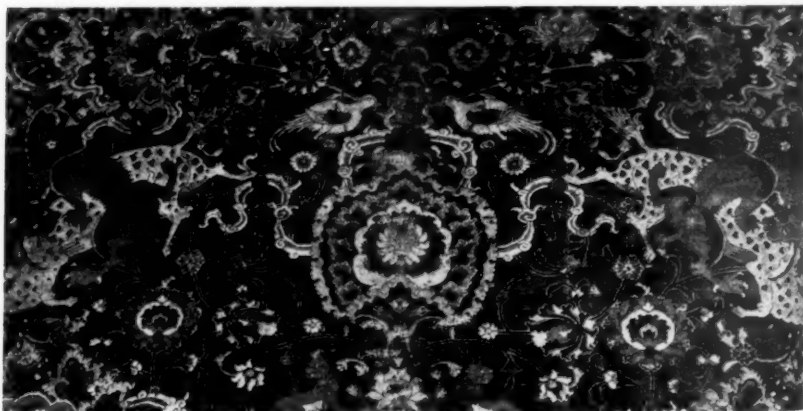
The following performances will be open, free of charge, to the members of the Art Institute during May:

"*Finished*" by Katherine Clugston

May 11-12

"*Icebound*" by Owen Davis May 20-21

Members will be admitted to these performances upon presentation of their membership cards.



CENTER DETAIL FROM "THE EMPEROR'S CARPET" LENT BY MRS. EDITH ROCKEFELLER MCCORMICK

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CONCLUDING SPRING LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

A. THE DEVELOPMENT OF TASTE IN THE HOME AND IN DRESS (Stereopticon Lectures.)

MONDAYS, 1:30 P.M. REPEATED AT 7:00 P.M.

MAY 4—The Loveliest Gardens I Have Seen. 11—The Outdoor Living Room (a demonstration).

B. SKETCH CLASS FOR NOVICES

TUESDAYS, 10:15 A.M. TO 12:00 NOON. Assisted by George Buehr.

MAY 5—Summer Garden Sketching. 12—Aerial Perspective.

C. GALLERY TALKS IN THE CURRENT EXHIBITIONS. THURSDAYS, 12:15 TO 12:45 P.M.
REPEATED AT 7:00 P.M. Occasionally these talks will be given in Fullerton Hall, Mr. Buehr alternating with Mr. Watson as speaker.

MAY 7—11th Annual International Water Color Exhibition.

D. SKETCH CLASS FOR AMATEURS. FRIDAYS, 10:15 A.M. TO 12:00 NOON. This class continues the work of the past three years and is slightly more advanced than the work of the new Tuesday morning class for novices, chiefly drawing from the model in half-hour and one-hour poses. May 1, 8.

E. THE ENJOYMENT OF MODERN ART (Stereopticon Lectures)

THURSDAYS, 2:30 P.M.

MAY 7—The World's Greatest Flower Painters.

F. GALLERY TALKS ON THE PERMANENT AND LOAN COLLECTIONS. FRIDAYS, 12:15 TO 12:45 P.M. Occasionally these talks will be given in Fullerton Hall, Mr. Buehr alternating with Mr. Watson as speaker.

MAY 1—Marble Sculptures. 8—Wood Carving.

AUTUMN LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

*A. PRACTICAL LESSONS IN HOME DECORATION. A series of demonstrations with displays. MONDAYS, 1:30 P.M. REPEATED AT 7:00 P.M. Fullerton Hall.

September 28—The Reception Hall.

October 5—A Period Living Room. 12—A Modern Living Room. 19—The Dining Room. 26—What to Use on the Dinner Table.

November 2—A Period Bedroom. 9—A Modern Bedroom. 16—The Sun Porch. 23—A Work Room for Play. 30—The Last Word in Home Mechanics.

December 7—Books and How to Place Them. 14—A Modern Christmas.

B. SKETCH CLASS FOR NOVICES. TUESDAYS, 10:15 A.M. TO 12:00 NOON. Fullerton Hall. Mr. Watson and Mr. Buehr. This course is especially designed for those who have never attempted self expression through drawing.

September 29. October 6, 13, 20, 27. November 3, 10, 17, 24. December 1, 8, 15.

C. GALLERY TALKS IN THE CURRENT EXHIBITIONS. THURSDAYS, 12:15 TO 12:45 NOON. REPEATED AT 7:00 P.M. Mr. Buehr alternating with Mr. Watson as speaker. Subjects to be announced later.

September 24. October 1, 8, 15, 22, 29. November 5, 12, 19. December 3, 10, 17.

D. SOME MASTERPIECES OF PAINTING. (Stereopticon Lectures.) THURSDAYS, 2:30 P.M. Fullerton Hall.

September 24—The Arena Chapel, Padua, by Giotto.

October 1—The Allegory of Spring, by Sandro Botticelli. 8—The Sistine Chapel, by Michelangelo. 15—The Stanza Decorations at the Vatican, by Raphael.

22—The Last Supper, by Leonardo da Vinci. 29—The Sistine Madonna, by Raphael. November 5—Burial of the Count of Orgaz, by El Greco (Domenico Theotocopuli). 12—The Maids of Honor, by Velasquez. 19—The Adoration of the Lamb, by the Brothers Van Eyck. 26—(Thanksgiving Day; no lecture).

December 3—The Legend of St. Ursula, by Vittore Carpaccio and Hans Memlinc. 10—The Night Watch, by Rembrandt van Rijn. 17—The Sorbonne Decoration, by Pierre Puvis de Chavannes.

E. SKETCH CLASS FOR AMATEURS. FRIDAYS, 10:15 A.M. TO 12:00 NOON. Fullerton Hall. Mr. Watson assisted by Mr. Buehr. This class continues the work of the past three years and is slightly in advance of the work of the Tuesday morning class for novices. Sketching materials are supplied at a nominal cost. Each class is a complete lesson.

September 25. October 2, 9, 16, 23, 30. November 6, 13, 20, 27. December 4, 11, 18.

*NOTE.—This class will be preceded by a half-hour sketch class (from the model) beginning at 6:30 P.M. in Fullerton Hall. Open to all Members. Sketching materials supplied at nominal cost.

F. GALLERY PROMENADES IN THE EAST WING. FRIDAYS, 12:15 TO 12:45 NOON.

September 25—Oriental Porcelains.

October 2—Oriental Sculptures. 9—Chinese and Japanese Paintings and Prints. 16—Persian and Muhammadan Applied Arts. 23—Oriental Rugs. 30—Gothic Sculptures, Carvings, and Tapestries.

November 6—Renaissance Treasures. 13—300 Years of Needlecraft. 20—Georgian Furniture. 27—Spanish Church Treasures.

December 4—The Period Rooms. 11—The Period Rooms, Concluded. 18—The Christmas Story in Tapestry and Sculpture.

DEPARTMENT OF MUSEUM INSTRUCTION

The Department of Museum Instruction offers the following series of lectures in the form of weekly classes which may be entered at any time without entrance requirements. A fee of five dollars is charged for twelve lectures which may be attended any time within the year. There are special fees for the sketch class and the Tuesday evening class. In addition to the regular series of lectures the Department arranges gallery talks for clubs by special appointment. Instructors will be provided for school groups who wish to visit the Institute, either for a general survey of the collections or for the study of some particular field. Guide service for visitors may also be arranged.

The following lectures will be given during May:

PERIOD FURNITURE AND ITS BACKGROUND. MONDAYS AT 11:00. *Miss Clark*. A survey of the great styles of interior architecture and their furnishings, illustrated with slides and the period rooms and furniture in the Art Institute collections.

THE ART INSTITUTE COLLECTIONS. MONDAYS AT 6:30. *Miss Upton*. Gallery talks on the current exhibitions, supplemented with some of the permanent collections.

THE ART INSTITUTE COLLECTIONS. TUESDAYS AT 11:30. *Miss Upton*. A repetition of the Monday evening course.

THE HISTORY OF ART. TUESDAYS AT 6:30. *Miss Mackenzie*.

Early Flemish Painting

Flemish Painting of the Renaissance

Dutch Painting

Spanish Painting

ART CENTERS OF ENGLAND. THURSDAYS AT 11:00. *Miss Mackenzie*.

Cambridge & English Manor Houses

Devon & Cornwall

Cathedrals of England (i)

Cathedrals of England (ii)

THE HISTORY OF ART as a means of esthetic enjoyment. FRIDAYS AT 11:00. *Miss Mackenzie*.

Masterpieces of architecture (i)

Masterpieces of architecture (ii)

Masterpieces of sculpture (i)

Masterpieces of sculpture (ii)

Masterpieces of painting (i)

TALKS FOR THE CHILDREN. SATURDAYS AT 9:15. *Miss Mackenzie*.

19 century American painting

Contemporary American painting

Modern American architecture

Modern American sculpture

SKETCH CLASS FOR NON-PROFESSIONALS. MONDAYS 10:00 TO 12:00. *Mrs. Burnham*.

This class affords an opportunity for those unable to attend a professional art school to draw or to paint from the costumed model.

CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND PUBLIC SCHOOLS

SATURDAYS, 1:30 P.M. TO 2:20 P.M. Mr. Watson, assisted by George Buehr.

MAY 2—Painting Water and Sky (chalk talk). 9—The World's Great Marine Paintings (stereopticon). 16—Summer Sketching (a demonstration).

September 26—Autumn Sketching (demonstration).

October 3—Paintings of Autumn (stereopticon). 10—A Simple Way to Make Portraits (demonstration). 17—Portraits Painted by the Masters (stereopticon). 24—Cartoons and Caricatures (demonstration). 31—Funny Pictures by the Masters (stereopticon).

November 7—An Illustration for Thanksgiving Day (demonstration). 14—Some Great American Illustrators (stereopticon). 21—Night Pictures and How to Make Them (demonstration). 28—Night Paintings by the Masters (stereopticon).

December 5—Making The Christmas Card (demonstration). 12—The Christmas Story in Art (stereopticon).

NEW LIFE MEMBERS FOR MARCH, 1931

Change of Address—Members are requested to send prompt notification of any change of address to Guy U. Young, Manager, Membership Department.

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Mrs. LeRoy Q. Anderson
Mrs. Morris Baker
Mrs. Hugh Bartlett
Mrs. Edith M. Beatty
Mrs. Clyde O. Bedell
Mrs. Frank J. Bersbach
Mrs. Carl G. Bingham
Wolcott Blair
Mrs. Philip S. Bloom
Mrs. Gerard S. Brown
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Mrs. O. H. Doenges
Mrs. Emil H. Dohrman
Mrs. Walker H. Evans

Mrs. Louisa P. Florez
Mrs. Elsie Gibson
Fred F. Hacek
Rev. Thomas L. Harmon
Miss Florence B. Hart
Mrs. Raymond G. Haskins
George Henry High
Mathias Jemc
Mrs. Charles E. Kane
Mrs. Charles S. Kiessling
S. M. Kolar
Miss Miriam Stern Koretz
Mrs. George Koutsogianis
Mrs. Frederick Lancaster
Mrs. Sydney Holmes Langford
Mrs. Rose Dean Matheson
Mrs. H. A. McConnell
Mrs. Roy McFarlan

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Mrs. Charles Delos Morton
Mrs. Alf Normann
Mrs. Robert S. Ogilvy
Mrs. Joseph M. Patterson
Mrs. Fred H. Perrine
Mrs. Ernest G. Reed
Mrs. William T. Reneker
Mrs. Dorothy S. Rupprecht
Albert M. Saxe
Dr. Walter R. Scanlan
Henry Scheuneman
Mrs. Howard S. Smith
Miss LaVerne M. Wagner
Mrs. James M. Wells
Dr. Warren Willman
Mrs. Jacob R. Wineman
Mrs. R. Arthur Wood

EXHIBITIONS

APRIL 1—MAY 17—Prints and Drawings by Rodolphe Bresdin. *Gallery 12.*

APRIL 1—JUNE 1—Pottery made at Hull House. *The Children's Museum.*

APRIL 1—JUNE 1—Loan Exhibition of Modern Textiles. *The Children's Museum.*

APRIL 1—JUNE 1—Pillar Prints from the Clarence Buckingham Collection of Japanese Prints. *Gallery H5.*

APRIL 4—SEPTEMBER 1—The Emperor's Carpet lent by Mrs. Edith Rockefeller McCormick. *Gallery H6.*

APRIL 30—MAY 31—Eleventh International Exhibition of Water Colors. *Galleries G52-G60.*

MAY 1—SEPTEMBER 1—Etchings by the two Tiepolos, Canaletto, and Piranesi. *Gallery 12.*

MAY 1—SEPTEMBER 1—English 18th Century Color Prints. *Gallery 13.*

MAY 1—SEPTEMBER 1—Etchings by James McBey from the Clarence Buckingham Collection. *Gallery 18.*—Fine Prints of All Periods. *Galleries 14, 16, and 17.*

JUNE 3—SEPTEMBER 30—Exhibition of work done in the Saturday Morning Children's Classes of the Art Institute School. Objects from the Permanent Collections. *The Children's Museum.*

JUNE 11—JULY 12—Annual Exhibition by Students of the School of the Art Institute. *Galleries G52-G60.*

JUNE 15—OCTOBER 1—Japanese Prints by Contemporary Artists from the Clarence Buckingham Collection. *Gallery H4.*

JULY 23—OCTOBER 11—Summer Exhibitions: Oscar F. Mayer Collection of Modern Paintings. Third International Exhibit by the Chicago Camera Club. Paintings by Ivan Le Lorraine Albright, Anita Willets Burnham, Carol Lou Burnham, Davenport Griffen, Beatrice Levy, Constantine Pougialis, W. Vladimir Rousseff, and Frederic Tellander. Decorative Arts by Edgar Miller. *Galleries G52-60.*

THE RESTAURANT

The Cafeteria is open every day except Sunday from 11 to 4:45 o'clock. On Sunday the hours are 12:15 to 8 o'clock. The Tea Room is open every day except Sunday, serving table d'hôte and à la carte luncheons from 11:30 to 2:30, and afternoon tea from 2 to 4:45. Arrangements for parties and luncheons may be made with Miss Aultman.

THE ART INSTITUTE OF CHICAGO

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<i>Advisory Curator of Muhammadan Art</i> . . .	ARTHUR UPHAM POPE	<i>Acting Head of Department of Museum Instruction</i> . . .	HELEN MACKENZIE
		<i>Superintendent of Buildings</i> . . .	JAMES F. MCCABE



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